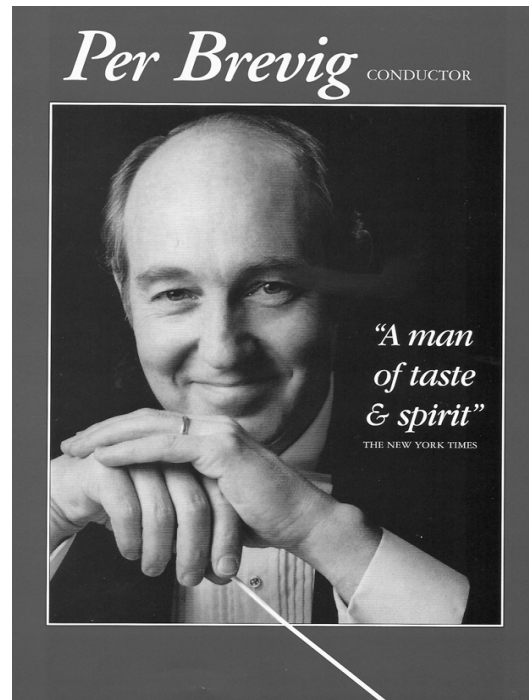


## PER BREVIG BIOGRAPHY



Per Brevig was the principal trombonist of the Metropolitan Opera for 26 years, leaving the Met in 1994 to embark on an international conducting career. During his time at the Metropolitan Opera and continuing to the present, he has been a trombone faculty member of The Juilliard School, Manhattan School of Music, and the Aspen Music Festival and School, where a scholarship in his honor has been established. He has taught literally hundreds of students, many of whom hold top performance and teaching positions around the world. In 2016, the International Trombone Association honored him with its Lifetime Achievement Award.

Norwegian born, Mr. Brevig began playing trombone professionally at age 16 in his native country. After his tenure in the Bergen (Norway) Philharmonic, he moved to New York City, where he was appointed principal trombone with the American Symphony Orchestra, under the legendary conductor Leopold Stokowski. He was a featured soloist with the orchestra, and became a first call free-lancer. During these early years in New York, he completed his formal education at The Juilliard School, where he received a Doctor of Musical Arts degree, the only trombonist to have received this degree from Juilliard.

He was one of the first trombonists to give full length recitals in New York. As a soloist, he has concertized worldwide. Highlights are performances at The Kennedy Center and Lincoln Center. He has given master classes in the US, Japan, Europe, Korea, and Brazil.

As a conductor, he has guest conducted internationally and was for many years music director of the East Texas Symphony Orchestra. A champion of Scandinavian music, he is founder and president of the Edvard Grieg Society, Inc., New York. In 1990, King Olav V of Norway awarded him the Royal Medal of St. Olav in recognition of his efforts on behalf of Norwegian music and culture in the United States.

## INTRODUCTION

After decades of professional trombone playing, teaching, and conducting, I have assembled some of my reflections on the art of making music on this exceptional instrument.

Rather than a complete and systematic set of instructions for studying and playing the trombone, what follows are personal experiences and suggestions. Although the material is intended to be of special interest to intermediate or advanced students and their teachers, it is hoped that anyone interested in the trombone will find something of interest. I have included many examples, which are intended to supplement your warm up exercises, not to replace them.

If this was a scholarly research paper, it would include references and footnotes. I have not included this material, since I have assumed readers are familiar with most of the material discussed. In cases where more information is needed, I hope that readers will make use of all of the information resources available today, including the Internet, libraries, etc.

Some of the material, such as that on sound, intonation, articulation, and slurs applies to all of us who play the instrument. Synesthesia, focal dystonia of the embouchure and Bell's palsy are more specialized, but nevertheless important topics.

I sincerely hope that readers will find this material useful and enjoyable.

Per Brevig  
April, 2017



Per Brevig at the Metropolitan Opera, 3 minutes to curtain

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*(l-r) Ed Kleinhammer, Henry Charles Smith and Brevig  
at trombone workshop, Snowbird Lodge, Utah in 1973*

Ex. 1

Inhale deeply for two beats in tempo before each scale. Play with constant air support. Always inhale as deeply as you can into your lungs in the lower back. Use positions as indicated.

♩ = 60 or Slower

The image shows three staves of musical notation for a tuba exercise. Each staff consists of a descending scale followed by an ascending scale. The first staff is in B-flat major, the second in B-flat minor, and the third in G-flat major. The descending scales are marked with 'T1' and 'T2' at the bottom. The ascending scales are marked with 'T1' and 'T2' at the bottom. A '6' is written above the first note of the ascending scale in the third staff. The tempo is indicated as '♩ = 60 or Slower'.

After finishing the descending scales to the low F, take a short rest. Then play two octaves of slurred ascending scales starting on the same low F at a tempo twice as fast as the descending scales ( $\text{♩} = 60$ ). As you come to the top of the scale, make a slight crescendo and blow all air out, then take a deep breath and play the scale descending. As you come back down to the low F, sustain it until you are out of air (but don't squeeze out the last drop!). Immediately take a full breath and play the next scale, G $\flat$ . For every scale completed, play the next one a half step up until you reach the high B $\flat$  (or higher if you prefer.) Each scale should use one full breath.

Ex. XVII

Harmonic series rips. At first, concentrate on the lowest and highest notes of the rip; fill in the overtones as you progress.

Take more time descending to ensure the upper register partials come through clearly. Start slowly and accelerate to as fast as possible.

$\text{♩} = 60$  accel. to  $\text{♩} = 60$

a.

The musical score consists of four staves of music in bass clef. The first staff is in a key signature of one flat (B-flat) and common time. It contains four groups of eighth-note rips, each starting with a B-flat on the first line and ending with a B-flat on the first line. The second and third staves are in a key signature of one sharp (F#) and common time. They contain four groups of eighth-note rips, each starting with an F# on the second line and ending with an F# on the second line. The fourth staff is in a key signature of one flat (B-flat) and common time. It contains four groups of eighth-note rips, each starting with a B-flat on the first line and ending with a B-flat on the first line. The tempo is marked as quarter note = 60, with an acceleration instruction.

Breathe as necessary. Increase the speed as you obtain mastery at a slower tempo.

# CLOSING THOUGHTS

## Quotes

These are brief statements I sometimes share with students.

1. It must sing.
2. Air is sound.
3. Yawning is the perfect way of breathing.
4. Firm around – relaxed in the middle (refers to the embouchure).

**PER BREVIG**  
*EXCERPTS FROM REVIEWS*

Per Brevig .... shaped the performance (*Rigoletto*) artfully

*The New York Times*

... Orchestra of St. Luke's, conducted by Per Brevig  
in a compelling concert

*The New York Times*

Brevig was utterly convincing and rewarding.

*The New York Times*

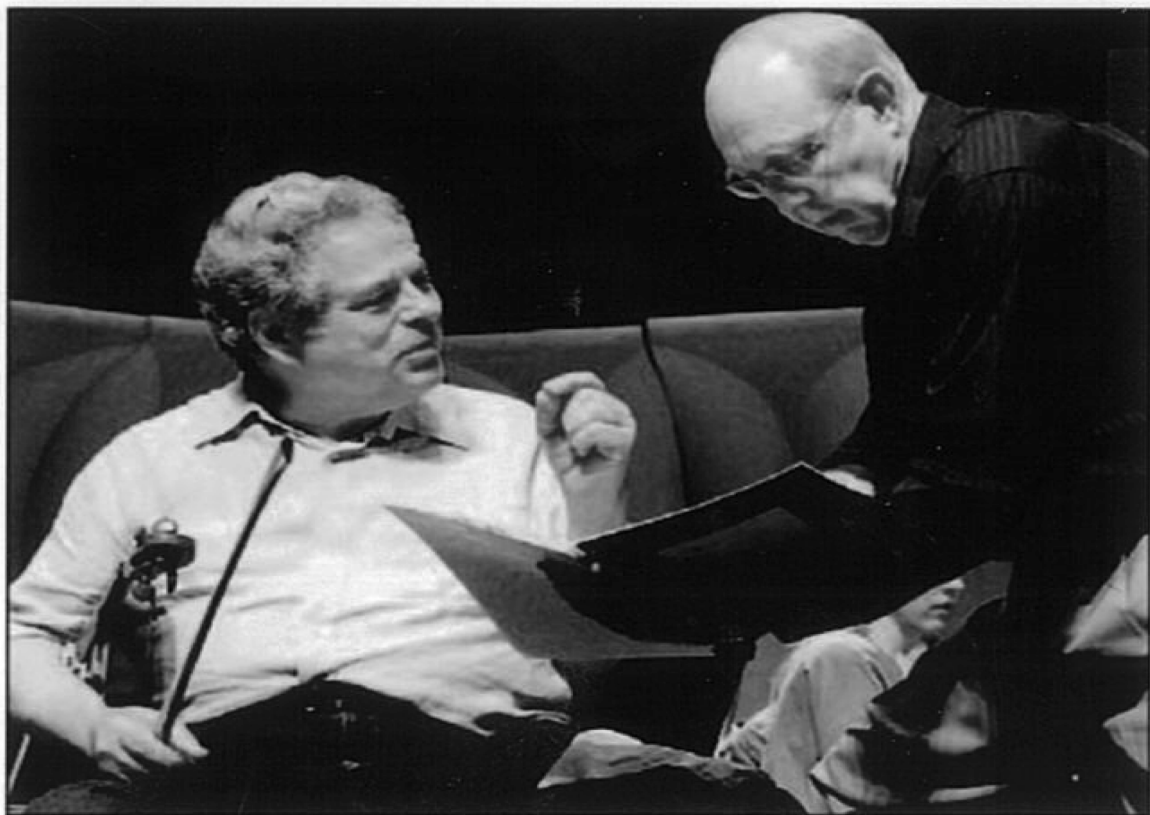
The performance of all these (avant garde) pieces were of high quality and heaped credit upon conductor Brevig and the orchestra... By any standard, it all added up to a remarkable evening indeed.

*Musical America*





Per Brevig with Lang Lang 2003



Per Brevig rehearsing with violin soloist Itzhak Perlman